Uygar AYDEMİR*
(Türkiyə)

*Uskudar University,
Department of History*

New Practicies of Reading, Writing, Cognizing and Thinking in the Era of Internet

Abstract

This paper scrutinizes how Roland Barthes' notion of Text can be reinterpreted in the Internet era. Barthes' "From Work to Text" is the main theoretical piece on which the article's theoretical framework is grounded. Geoff Ryman's 253: or Tube Theatre is taken to serve as the example for Internet hypertext literature, and is examined vis a vis Barthes' conceptualizations and ideas.

The essay starts with a brief discussion on the nature of Internet literature in relation to that of print literature. This discussion consists of 'the transition period' spirit in literature, and the advantages of Internet publishing. The essence of this part is about how traditional paper-based print literature is endangered by online publishing.

After the section on the new literature style come the analysis of Barthes' "Text" and the application of his theories on 253. In this analysis, Barthes' text is 'destructed' into three metaphors: the metaphors of Text as the sea, the network and the game. Analysis of 253 according to Barthes follows the same order as quotations from Barthes.

After the comparative analysis of "From Work to Text" and 253, the paper focuses on the contributions of 253 in the framework of the old questions of literature. These questions include collaborative authorship, Internet readership, self-reflexivity and fundamental authorship.

Keywords: *Roland Barthes, Geoff Ryman, textual analysis, internet literature, authorship, new media and communication*

*Assistant Professor, Uskudar University, Department of History.
uygar.aydemir@uskudar.edu.tr.
https://orcid.org/0000-0002-3972-2380

Introduction

In the beginning of his famous essay "From Work to Text," Roland Barthes warned the reader that the humanity was on the verge of a new conception of literature at the time of his writing. After roughly half a century, his words are valid again in a similar manner. Roland Barthes stated, "It is a fact that over the last few years a certain change has taken place (or is taking place) in our conception of language and, consequently, of the literary work [...] it is more in the nature of an epistemological slide than of a real break. The break, as is frequently stressed, is seen to have taken place in the last century with the appearance of Marxism and Freudianism; since then there has been no further break, so that in a way it can be said that for the last hundred years we have been living in repetition."[1]

Barthes might not have lived until the birth of Internet, but it would not be a completely surprising claim to argue that Internet became the other break in the conception of the text; and, consequently that of language. Electronic Era is born at the end of the 20th century, and it seems to be bringing more than an epistemological slide in the 21st century. It has no particular figures like Marx and Freud, and this fact suits well with the nature of the electronic era, as many texts on the Internet are written by nicknamed writers or anonymous writers. The theoretical conceptions regarding the text seem to be digressed from those before the emergence and expansion of the Internet.

Barthes compares Einsteinian physics and Newtonian physics to make his argument clear. Following his method, we can also claim that this revolution will be like how Einstein's physics revolutionized the science of mechanics. Einstein's relativity principle and velocity-matter relationship showed Newton's principles were not universally correct. However, scientists and especially engineers continued to use and teach Newton's principles because they were more practical than Einstein's physics was as long as the subject concerned daily life. Einstein's principles were too detailed and elaborate to take into account unless one dealt with light speed.

---

[1] Roland Barthes, *"From Work to Text," Image-Music-Text*. Ed. and Trans. Stephen Heath (London: Fontana Press, 1977), p. 155-156. The essay originally dates to 1971.

Similarly, one can argue that Internet's revolution of text (hypertext) is not that important for the people who sits on his armchair and reads his paperback book in his hands peacefully. There will always be people who want to read books in their traditional form. This kind of book lovers might feel that reading on the computer would never replace the pleasure and comfort of reading a text in a book.

Nevertheless, is it really so? What if that person buried in the armchair is used to reading hypertexts; then, reading in a classical sense would require too much physical effort and would become a burden. It would be less fun, less active, less informative and less teaching in comparison to the experience of an e-book reader.

New Style in Literature
Transition Period

The extensive usage of electronic media, its increasing impact on human life and the public debates that come with these developments suggest that humanity is passing through a transition period between two forms of communication. Transition periods were always painful in the history of communication. We know from his letters that Latin poem Ovidius was worried about using pages rather than scrolls.[1] Today a book is almost exclusively constituted by pages. For the scroll users of ancient history, writing and reading were something fluid. Changing from the scrolls to pages meant the changing of reader habits in relation to reading and writing. The Internet seems to provide a combined experience. While scrolling down is an example of fluid-reading, clicking on links produces an interrupted experience of reading.

It can be argued that protesters against Gutenberg's printing house were essentially the church as well as those who would lose their economically privileged status due to the rise of the new media, both of which happened to be interconnected. One might tend to think that an increase in the number of books and that of the

---

[1] Cem Akaş and Enis Batur, "*McLuhan-'Gutenberg Galaksisi', Levinson – 'Digital McLuhan'*," (2001). Retrieved from, 17/03/2018/
https://web.archive.org/web/20070104192909/http://www26.brinkster.com/cemakas/gutenberg.htm

readers must be regarded as a positive change by the intellectuals and writers. However, many authors used to write their books imagining 300 people of audience in the beginning of the Printing Era. When they realized that they could reach 3000 people at the same time with only one book, they were worried about this change. Now, Internet's broadest innovation is taking the number of copies of a book to infinitive.

Besides the fear from the new media and nostalgic attachment to the old one, another characteristic of the transition periods is Marshall McLuhan's 'rearview effect.' According to McLuhan, when people see a brand new medium, they define it by using the terminology regarding the old media. When the radio was introduced, it was defined as "monophonic wireless."[1] When the television was invented, it was referred as "radio with pictures." Automobile was introduced to people as "chariot without horses." Although this is the case, the television has surely surpassed the radio to a great extent in scope and range of its economic, social and psychological influence. Examining the politics and economics surrounding the oil is adequate in order to see that automobile has never been a chariot.

Similar to these examples, the e-books are referred as 'electronic books' and Internet as 'e-text.' Yet, Internet is more than what text was, and e-books are different from what books were.

This transition period also demands a revision on the readership habits. Umberto Eco asserts that book as in the material form we understand today may be extinct in the near future, but reading, in its basic meaning, has returned.[2] What we produce and consume on Internet is the text. Internet might stop our worries about the decreasing habit of reading and decreasing number of books read per year.

Surely, one should not defend that reading is a good behaviour on its own. In the end, the greatest crimes of the world wars in the twentieth century were ordered and committed by people who were reading books. Therefore, reading and books are not necessarily good for their own sake. Perhaps Eco's argument should be altered slightly: Internet has turned, or optimistically, will turn, a culture of watching into a culture of seeing. Rather than TV prisoners, the society will have Internet

---

[1]Ibid.

[2] Ibid.

surfers.

In this sense, one could even argue that we were not reading books until now; we were watching them passively. Now for the first time in history, we have the chance of reading by seeing the words, by interpreting the text, and most importantly by responding to them. Internet provides the readers with unprecedented freedom.

The advantages of Internet Publishing

There are economic, practical and essential advantages of Internet publishing. As an illustration of the economic advantages, the cost of publishing and purchasing books should be mentioned firstly. The cheapest possible copy of a book could still be unaffordable for some because of the cost of the printing, and printing would also delay its availability to the public. Electronic documents also have a better availability, which is a practical advantage of Internet publishing, since they can be reproduced infinitely, and do not require leaving one's house to buy or publish them. Cost, speed and availability are only some of the many advantages of electronic publishing over traditional publishing.

Besides, searching facility on the computers, which is basically Control + F in an English keyboard, is far better than any index one can find in a paper-back book. Moreover, the passive role of the readers is being replaced by the interactivity e-texts offer. People now can have ongoing dialogues with authors via e-mail, or readers can directly contribute to a book.

The examples of digital literature designed originally for the new media does not yet exist in great variety or numbers. The old conventions, formed during the five centuries of print literature, still direct our expectations of digital literature. We expect to see in digital literature something similar to printed literature. We treat digital media as a technology that will ease duplication and fasten the publication process. Yet, the changes cannot stop there. Once, the society has a generation raised freely of the conventions of the printed literature, who will have internalized the practice of the new media, we might expect a completely new style in literature.

9

Roland Barthes' 'Text'

This is the point that connects us back to Barthes again: "A new style of literature." This section of the paper tries to show how Barthes' imagination regarding the text is realized on the Internet. In order to achieve this aim, quotations from Barthes are mentioned and then explained in the context of this study. Afterwards, these argumentations are evaluated in the context of the Internet novel 253: or Tube Theatre.

Barthes' conceptualization is evaluated as a sum of three working metaphors. The first one of them is the 'sea' metaphor of a Text, which is the main metaphor holding intertextuality, deferment and plurality components within. The second one is the Text as a network. This one is very similar to the Text as a Sea but distinguishes from it with the idea of authorship. 'Network' metaphor is also Barthes' own metaphor. The last metaphor is the Text as a Game. The sixth and the seventh points he discusses in the essay can be shown as the examples of the 'game' metaphor of the Text.

Metaphor of the Text as a Sea (Intertextuality, Deferment, Plurality)
a) Barthes' Intertextuality

A. Barthes states, "Bataille […] wrote texts, perhaps continuously one single text."[1]

Then it should be understood that Barthes thinks there are some texts, forming one single Text. This is, of course, a derivation on or a foreseeing of intertextuality with its basic definition. Julia Kristeva wrote that there are two axes in one text: a horizontal axis connecting the author and reader of a text, and a vertical axis, which connects the text to other texts.[2] Together with all the texts that are on the mental plane of the observer, who is also the reader or the critic, they all form a one colossal and only Text.

Additionally, one should think about the point Donald E. Pease draws atten-

---

[1] Roland Barthes, "*From Work to Text*," p. 157.
[2] Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press, 1980), p. 69.

tion. According to Pease, the debating sides on authorship have different answers
for the following two questions: "Is an individual self-determined or determined by
material and historical circumstances? [...] Can any artist claim originality?"[1]
Intertextuality argument would deny the authors' originality. If Barthes', not Kris-
teva's, intertextuality argument is taken to reductio ad absurdum, it would produce
the idea that all written literature so far consists one only Text. Yet of course, it
should be considered that this Text should be limited to the mental borders of the
observer/reader.

b) Barthes' deferment

B. According to Roland Barthes, the Text "practices the infinite deferment
of the signified, is dilatory; its field is that of the signifier and the signifier must not
be conceived of as 'the first stage of meaning'"[2]

C. "[T]he Text is radically symbolic. [...] Thus is the Text restored to lan-
guage; like language, it is structured but off-centred, without closure ([…] a para-
doxical idea of structure: a system with neither close nor centre)."[3]

Barthes asserts that there is not only one signified of a Text. When you
grasp one, you will see another horizon of meaning and try to catch that newly
emerging meaning. In the end, none of the signified meanings will be the intended
one because the meaning always defers, as the meaning is rewritten and redefined
as long as the reader continues searching.

c) Barthes' Plurality

D: "The Text is plural. [...] The Text is not a co-existence of meanings but a
passage, an overcrossing; thus it answers […] to an explosion, a dissemination."[4]

Barthes sees the text as fluid, or as a liquid of ideas. Waves (meanings) come
to and go away from the shore (human mind). Once one sees a wave (grasps an

---

[1] Donald E. Pease, "*Author*'," *Authorship from Plato to the Postmodern: A Reader*. Ed.
Séan Burke (Edinburgh: Edinburgh UP, 1995), p. 263.
[2] Roland Barthes, "*From Work to Text*," p. 158.
[3] Ibid, p. 158-159.
[4] Ibid, p. 159.

idea), that wave immediately leaves its place for another wave. Such viewpoint requires to see that ideas are fluid like waves, they cross over. Therefore, all the meanings dwell in the sea (the Text). In order to reach one particular meaning, one has to touch and/or swim through many of them.

Metaphor of the Text as a Network

E. "[T]he metaphor of the Text is that of the network; [...] no vital 'respect' is due to the Text: it can be broken […] it can be read without the guarantee of its father […] It is not that the Author may not 'come back' in the Text, in his text, but he then does so as a 'guest'. If he is a novelist, he is inscribed in the novel like one of his characters, figured in the carpet; no longer privileged, paternal, aletheological, his inscription is ludic. [...] his life is no longer the origin of his fictions but a fiction contributing to his work."[1]

Barthes' metaphor of network is very much like the metaphor of the sea. However, in this metaphor, he adds the author in the Text. The author becomes a maelstrom in the sea; he becomes a reference point no more than a character on the book. His life begins with the text and comes to an end at the end of it.

Metaphor of the Text as a Game

F. "The reduction of reading to a consumption is clearly responsible for the 'boredom' experienced by many in the face of the modern ('unreadable') text, the avant-garde film or painting: to be bored means that one cannot produce the text, to open it out, set it going."[2]

One has to produce a text, and each book forces the readers to produce their own texts. It opens itself and leads the reader to an enigma of his own.

253 or Tube Theatre
Description

253 or Tube Theatre is an online novel scripted, typed, designed, and uploa-

---

[1] Ibid, p. 161.
[2] Ibid, p. 163.

ded on the internet by the Canadian awarded science fiction writer Geoff Ryman. He is one of the first people in the world for whom the title 'designer of the novel' is used, since it is almost impossible to think his novel out of its peculiar space, which is the World Wide Web.

The novel is about 253 different people traveling in a tube train in the London Underground. The whole journey lasts seven and a half minutes. In the end, there is an accident and all the passengers, except Anne Frank, the last passenger, die. There is no plot in the book, 253 web pages for 253 characters generally follow the same order. They start with describing the appearances of the characters, and continue with mentioning information about their life. Finally, they mention what they were doing or thinking during the last seven and a half minutes of their lifetime. Each webpage is formed, hence each character is described, in 253 words.

Ryman writes on the novel's website, "Nothing much happens in this novel. It is ideal fare for invalids." Characters do not really do anything or interact much. In one sense, it is like a painting of Edward Hopper. One can imagine passengers sitting lonely on a crowded tube train, looking at different directions. Some critics regarded this inaction as the Chekhovian aspect of this novel, "Ryman [...] displays a Chekhovian touch with mundane reality, coincides both absurd and poignant and life's inexhaustible surprises."[1]

Surely, it is different than Chekhov's plays. Because Chekhov's plays include a longer period of time. Here we have a period of seven and a half minutes. However, in this horizontally cut time-period, all the mundane reality of the daily life is seen and it seems as if nothing will ever happen again in the world. Everybody sits with a great potential of doing something, because everybody wants to do something, in the same manner as everybody wants to go to Moscow but nobody does nothing to realize it in Chekhov's Three Sisters.

There are also additional web pages in the novel like advertisements on the train, or the footnotes on geographical or historical information on London. All these web pages are connected to each other via hyperlinks. It is possible to start from the first character and go on with hyperlinks, or follow the numerical order. Rea-

---

[1] Sybil Steinberg and Jonathan Bing, "*Forecasts: Fiction*," Publishers Weekly, 245/29, (1998), p. 205.

ders can also start from the end of the book and follow a completely chaotic order.

Connections between Barthes' Text and 253

An important reminder on the connection between the novel 253 and Barthes' Text is the distinction between the content and the form of literature, which has been the main problem of modern art. Artists have tried to reflect their ideas not only in the content but also in the form. Barthes argues that "literature is a form-making activity."[1] The radical rupture of modern art has been the influential jump in form under the great influence of Cubism. Internet literature now offers a new form. Surely, Barthes' claim about the content and the flood of ideas, or the connotations and the denotations of a text becoming the Text, with capital T, is not about the form of a text. Nevertheless, 253 manages to turn what Barthes tells us about the content into form, which shows a glimpse into the horizons of the new media.

A. Just like Barthes' intertextuality argument, there are different texts in 253; all the web pages are different texts. This is different from chapters in a book. 253 has no beginning or ending, but still all texts of 253 all form one single Text: the novel itself. Therefore, every other page one reads is a character. It is also enough to read only one page, because they are written in a way that one does not need to know more for completing the novel. There is no more knowledge on that character any more in the novel, except the dying scene that consists of maximum one further sentence on a person. Surely, in order to understand the whole Text in a better way, one needs to continue reading other small characters' webpages, all of which form one single Text in the end.

Ryman's text answers to Pease's questions comprehensively. In the text, there are many references to movies. The characters are described in relation to movie characters. The driver looks like Antonio Banderas, another one looks like a gangster from the 1930s. This is mainly because he has limited space to describe his

---

[1] Jean-Michel Rabaté, "Roland Barthes," *Contemporary Literary and Cultural Theory: the Johns Hopkins Guide.* Ed. Michael Groden, Martin Kreiswirth, and Imre Szeman (Baltimore: The Johns Hopkins University Press, 2012), p. 45.

characters and he does not want to lose time and words on appearances when he can use the perfect image provider: cinema. Whatever the reason is, this shows us that Ryman consciously and intentionally lays some of the authorial originality to other texts and authors to ease his job and to create a -still- unique Text.

B. This is very much like 253. When the reader grasps a character, s/he will see three other links and in the end, when s/he has the fallacious idea that s/he has grasped the whole Text, s/he will see the links to the old characters s/he read before. However, because everything is different now and s/he has just reached the omniscient category, the reader will click the link again and continue the experience.

C. Barthes talks of Text as if it is a sea of meanings with many maelstroms. 253 is a sea of texts with 253 maelstroms. 253 cuts the time and gives the different points of view from 253 angels. 253 is off-centred, non-centred but well-structured and has no closure.

D. Barthes' article offers an understanding as if one starts from a particular point, because he suggests there is a first stage of meaning. Yet, 253 provides the reader a panopticon view on the events. It is not like a classical text that one has to follow a chronological order. The reader can start anywhere, then turn back to the beginning (links' page) and start completely from another space. Therefore, in a given time, the reader has the ability to see everyone from one position.

E. Similarly, there is a character named Geoff Ryman in 253. He is the least charismatic character in the book. He is a comedian but messes up the trick and sits on a passenger; then he is caught by the police because of working without licence. He dies at the end of the book in the crash.

F. One has to produce their own text while reading 253. There are a numerous number of possibilities to read it. Therefore, almost everyone will read it in a different order, not only because of the scent and sound of the environment in which the reader is reading the book, but also because of the change in the plot. The components of the plot might be same for everybody but their order and placement on the tube train will be different, and this makes 253 a unique experience for everyone. Everybody will form his or her own text.

Reading 253 becomes something like playing a computer game. The reader uses the same body parts as those they use while playing a computer game. They give critical decisions on with which character to continue in order to increase the excitement. It forces one to draw maps like they are in a text-based adventure game.

Further Account on 253 about Authorship and Textuality

Until now, the main attempt of this paper was to show how the suggestions of Barthes in understanding the new mental concept of Text has later on turned out to be realized in the form of the hypertext. Yet, the concept of hypertext within the context of the novel 253 still has a lot to say in this manner. Among which, collaborative authorship, Internet readership, self-reflexivity and fundamental authorship will be the further attempts to discuss in this article. Before discussing these concepts in details, how the Internet site of 253 works should be explained in a clear manner.

253 is not situated on the bookshelves but on a web page: [1] http://www.ryman-novel.com/ To enter this web page is enough for one to be in the book. It is quite different from the usual convention that the book is in the reader's hands. There are six hyperlinks on this home page; all of them lead to a different part of the novel.

The first link "253? Why 253?" is like a foreword of the author. He tells his initial intentions about the book, he describes the nature of the book, and he advises the reader how to use the book. In this first link is found a strange disclaimer: "Do you sometimes wonder who the strangers around you are? This novel will give you the illusion that you can know. Indeed, it can make you feel omniscient, Godlike. This is a pleasurable sensation. But please remember that once you leave 253, you are no longer Godlike. The author, of course, is." Omniscient existence of author now passes to reader. As long as the action of reading continues, the reader is om-

---

[1] At the time of the writing of this article, the webpage was offline. It is always possible to reach the same novel on https://web.archive.org/web/20170805102010/http://www.ryman-novel.com:80/.

niscient.[1]

The second link on the home page is called "Journey Planner," it is a map drawn by the author for the reader. The map suggests a pseudo-order of how to read the book. The order is pseudo, because it is not a linear order, but rather it looks like a map and in order to reach a point, one can use many ways. Again, what is important becomes nothing else than the reader's choices and preferences.

When the reader clicks on the "Journey Planner," they see an announcement link on the Journey Planner web page, along with another seven links each of which link to another one of the seven cars of the tubes, a link to the end of the book, and some more links to go back to the previous pages. The map is placed above the links. Let us assume that a reader wants to meet the people sitting on Car 5. When they click the link to Car 5, they will see a passenger map showing who is in the car, in what place of the car they are sitting, and what their general or specific interests and concerns are.

Let us click on Passenger 149, Selima Haydir. Before clicking on the name, we see an enigmatic definition about her: "environmental impact." Before clicking the name, she was just a person we see on a train every day, but now she became tangible. She began her life just before our eyes.

There are three links on Selima's page, one of which is leading to the end. It is possible to arrive at the time of the crash in three or four jumps, before reading most of the text. The other links on the page link Selma to other two passengers, whom she never knows but has something in common, like being Bosnian or holding in hand a piece of paper with the same information. There is no need to say that the other characters have also something in common with other passengers in the train.

As this short experience shows us, linear narrative is broken in this novel. "Both author and reader are freed from the constrains of linear narrative."[2] Hypertext presents an experience of writing free from its traditional boundaries.

---

[1] Compare it with the Notion of authorship in Roland Barthes, "*The Death of the Author,*" *The Book History Reader.* Ed. David Finkelstein and Alistair McCleery (London & New York: Routledge, 2002), pp. 221-224.

[2] Roger Ridey, "*Books on the Web*," New Statesman, 126/4363, (1997), p. 60.

The third link "About This site" on the homepage is a CV like info about the author and the team that helped him on the web page. This is the only nonfictional link on the page. "The End of the Line" is a link to the end of the novel, where the major (and only) action happens. The reader has to choose a car again to start reading this major action. Although one might expect to finish the book on this "end of the line", s/he will most probably find new links or new ideas, and follow a present link to go "back" in the timeline of the novel.

Writing an end to a hypertext novel does not quite fit. As it is discussed so far, a text without closure (see Barthes' Quotation C above) would fit better in a hypertext novel. Ryman is also aware of this, and he explains on the "Why" section of his novel that he wrote this end in order to please the classical readers and for those who seek sensation. As a matter of fact, the book is not linear, and there does not exist a line, so there can be no end to this novel and to the non-existing line.

a) Collaborative Authorship

The fifth link "Another One Along In a Minute" opens to the announcement for the collaborative sequel to this novel. There is another train coming after this one, and that train stops for five minutes because of the crash. No announcement is made to the passengers for whole five minutes, all they have to do is to sit and wait. There are 300 passengers in that train. What would they think? The readers of 253 are asked to write one character for that sequel.

On this page, Ryman writes, "Unlike authors, God is inexhaustible." When asked about why he wanted to add a collaborative sequel to 253, he answered that he was tired.[1] Obviously, sharing a job and writing a story together with others ease the burden of the author. He wants to reach a certain level of inexhaustibleness through multiple authorship. Another reason for this was that asking for feedback was more or less a bare minimum to understand the novel was well received, and something further was required by the readers. Because it was on the Web, it felt

---

[1] Leo J. Winson, "*A Reactive Interview with Geoff Ryman author of 253*." Retrieved from (http://www.leo.mistral.co.uk/hyper/253.htm) and
(http://www.leo.mistral.co.uk/hyper/253b.htm), 20/03/2017

like it should have been collaborative.[1] The culture of sharing on the Internet and the nature of Internet as a means of sharing clearly influence the works on it.

b) Internet Readership

Ryman explains further to clarify why readers would want to join the collaboration, which he claims to be "The same thing I got in putting up the novel originally."[2] Because everybody is part of something new, different, fun that could not really have happened before; the Web audience will want to do it for themselves for fun.[3]

In his interview with Winson, Ryman asserts that 253 is his best feedback-taking novel, via the e-mail address he provided on the website. Godlike figure of romantic author as unreachable will not survive any longer. Readers on the Internet will feel free to respond, to admire, or to hate the stories or novels. This frees the reader from the critic. It is the only time that every reader can be a critic in a social sense. Barthes had told that every reader was an observer who re-wrote the text while reading, but now it is the time that this dream finally comes true.

c) Self-Reflexivity

The last hyperlink on the homepage reads "advertisements." Here readers can find the advertisements on the walls of the cars. The advertisements are all about the novel 253. Not only the author but also the self-contained identity of the novel also becomes the Text itself.

An example of that advertisement is as follows:

"Impress friends and colleagues!

Just imagine the boss's face when you tell him "I've read 253, the novel for the Internet." He will look at you through new eyes. So will your partner for the evening."

Just like Roland Barthes explained it, the Text reaches its limits and then ex-

---

[1] Ibid.
[2] Ibid.
[3] Ibid.

ceeds its limits. It is not a self-contained book anymore; it is aware of its being a novel, and it is established that way. It advertises itself.

d) Fundamental Authorship

253 demonstrates that Michel Foucault's notion of fundamental authorship, notion of author in discourse analysis, is more likely to hold longer.[1] After this novel, too many imitations and derivations were produced on the net. One example of them, 17, is about the 17 people living in a dormitory, and has very similar aspects to 253.[2] A disclaimer on the website of 17 reads, "Do you sometimes wonder what Clarion West [name of the dormitory] is like? This story will give you the illusion that you can know. Indeed, it can make you feel omniscient, Godlike. This is a pleasurable sensation. But please remember that once you leave 17, you are no longer Godlike. Geoff Ryman, of course, is."[3]

The explicit reference to Geoff Ryman is almost a mirror image of Foucault's notion of authors. An author is not necessarily the writer of a book but rather the founder of a discourse. Just like Freud authors all the psychoanalyze books according to discourse analysis, Ryman authors the hypertext Internet novels in which "people become places."[4]

Conclusion

In conclusion, Geoff Ryman's 253: or Tube Theatre is a very good example both for Roland Barthes' notion of Text coming into formal structure, as well as for the new style of literature. Surely, there will be counter-arguments against this argument, many of which might seem logical, but as it is suggested in this article, such debates are symptoms of the transition periods in literature as well as in communication technology. Internet publication's economic and practical advantages

---

[1] Michel Foucault, "*What is an Author?," The Book History Reader.* Ed. David Finkelstein and Alistair McCleery (London & New York: Routledge, 2002), pp. 225-230.
[2] http://www.bentopress.com/clarion/17/. 17/03/2018.
[3] http://www.bentopress.com/clarion/17/why.htm. 19/03/2018.
[4] David D Levine, "*A Story for the Internet about Clarion West 2000 in Seventeen Rooms and No Sleep.*" Retrieved from http://www.bentopress.com/clarion/17/

will be useful in accelerating this transition.

Among the three metaphors of Text suggested in From Work to Text, the sea is the most suitable one for 253. 253 with its intertextuality, hyper-textuality, and never-ending circular structure looks like the Text's coming into existence. This existence is more in the formal structure, rather than in the content of the book.

253 had further theories to offer beside Barthes. It exemplifies how multiple authorship can be done on the net, and also suggests that Internet reader's experiences are far different than those of the classical readers. Self-reflexive nature of hypertexts is also supported by the advertisements in the novel.

253 might seem fascinating so far, but I guess it will not accept comparison with the literature of a quarter century later. When today's children who have always grown with electronic media, came into age of writing literature, the transformation will be completed until the next breakthrough development in printing technology.

Reference List

1. Barthes, Roland, *From Work to Text*, *Image-Music-Text*. Ed. and Trans. Stephen Heath, London: Fontana Press, 1977.
2. Barthes, Roland, *The Death of the Author*, *The Book History Reader.* Ed. David Finkelstein and Alistair McCleery, London & New York: Routledge, 2002.
3. Foucault, Michel, *What is an Author?, The Book History Reader.* Ed. David Finkelstein and Alistair McCleery, London & New York: Routledge, 2002.
4. Kristeva, Julia, *Desire in Language: A Semiotic Approach to Literature and Art,* New York: Columbia University Press, 1980.
5. Pease, Donald E., 'Author', *Authorship from Plato to the Postmodern: A Reader*. Ed. Séan Burke, Edinburgh: Edinburgh UP, 1995, pp. 263-276.
6. Ridey, Roger, Books on the Web, *New Statesman*, 126/4363, 1997.
7. Steinberg, Sybil and Bing, Jonathan, Forecasts: Fiction, *Publishers Weekly*, 245/29, 1998.
8. Akaş, Cem and Batur, Enis, McLuhan-'*Gutenberg Galaksisi'*, Levinson – '*Digital McLuhan'*, 2001. Retrieved from https://web.archive.org/web/20070104192909/http://www26.brinkster.com/cemakas/gutenberg.htm 17/03/2018.

9. Ryman, Geoff, *253*: or Tube Theatre, 1997. Retrieved from http://www.ryman-novel.com/ (https://web.archive.org/web/20170805102010/http://www.ryman-novel.com:80/) 20/03/2018.
10. Levine, David D., *A Story for the Internet about Clarion West 2000 in Seventeen Rooms and No Sleep*. Retrieved from http://www.bentopress.com/clarion/17/, 17/03/2018.
11. Winson, Leo J., A *Reactive Interview with Geoff Ryman author of 253*. Retrieved from (http://www.leo.mistral.co.uk/hyper/253.htm) and (http://www.leo.mistral.co.uk/hyper/253b.htm), 20/03/2018.

Dr. Uyğar Aydəmir

İnternet ədəbiyyati dövründə yeni
oxuma, yazma, anlama və düşünmə təcrübələri
(xülasə)

Bu məqalə Roland Barthesin Mətin anlayışının İnternet dövründə necə şərh ediləcəyinin təhlilinə həsr edilmişdir. Barthesin "Əsərdən Mətnə" yazısı məqalənin nəzəri əsasını təşkil edir. Geoff Rymanın "253: or Tube Theatre" romanı İnternet hibermətn ədəbiyyatının bir nümunəsi kimi Barthesin fikirləri ilə müqayisəli şəkildə araşdırılmışdır.

Məqalədə çap edilmiş ədəbiyyat ilə İnternet ədəbiyyatının təbiətlərinə əsaslanan mübahisə ilə başlayır. Bu mübahisə ədəbiyyata keçid dövrü ruhu ilə İnternet ədəbiyyatının üstünlüklərini ehtiva etməkdədir. Bu hissədə kağız əsaslı nəşrin online nəsr qarşısında qarşılaşdığı təhlükənin eyni zamanda insanın oxuma təcrübələrini, davranışlarını, düşünmə və mənalandırmasistemini də dəyişdirə biləcəyinə diqqət çəkməkdədir.

Yeni ədəbiyyat üslubu üzərinə olan bu hissənin ardından Barthesin "Mətin" konsepsiyasının analizi ilə nəzəriyyələrinin 253 romanına tətbiqi gəlməkdədir. Bu analizdə, Barthesin mətni üç metafora bölünmüşdür: Bunlar "Mətin"i dəniz, ağ və oyun metaforaları üzərindən oxumağı ehtiva edir.

Barthesə görə, 253-ün analizi Barthersin aforizmlərini eyni nizam ilə izləyir.

"Əsərdən mətnə" ilə 253-ün qarşılıqlı müqayisəsindən sonra, məqalə 253-ün oxuma-yazma, düşünmə-anlama praktikasına əsasən mümkün töhfələrinin olacağına işarə edir. Bu töhfələr içərisinə ortaq müəlliflik, İnternet oxuculuğu, özünü refleksivlik və fundamental müəlliflik daxildir.

Açar sözlər: Roland Barthes, Geoff Ryman, mətin analizi, internet ədəbiyyatı, müəlliflik, yeni mediya və kommunikasiya

Др. Уйгар Айдемир

Новые практики чтения, письма, понимания и мышления в эпоху интернет-литературы
(резюме)

В статье рассматривается проблема трактовки понятия Текста Ролана Барта в эпоху интернета. Теоретическую основу статьи представляет сочинение Ролана Барта «От произведения к тексту». Роман Джеффа Раймана "253: или Tube Театр" как образец литературы кибер-текста исследуется в сравнительном контексте с воззрениями Р.Барта. В статье представлена полемика, основывающаяся на природе печатной литературы и интернет-литературы. Эта полемика охватывает дух переходного периода в литературе и преимущества литературы интернета. В этой части внимание акцентируется на угрозах печатным публикациям перед лицом «он-лайн» публикаций, а также на способности последних оказывать влияние на изменение способностей к чтению, поведение, способ мышления и систему ценностей у человека.

После этого раздела о новом литературном методе, следует анализ концепции Текста Р.Барта применительно к роману «253» Дж.Раймана. В этом анализе текст Барта делится на три метафоры: это предполагает прочитывание текста через метафоры «моря», «белого» и «игры».

Анализ «253», осуществляется согласно структуре афоризмов Барта. После сравнительного анализа «253» и «От произведения к тексту», указываются возможные вклады, которые может предоставить практика чтения и письма, размышления – осознания. Эти вклады включают общие авторские права, аудиторию интернет-читателей, саморефлексию и фундаментальные авторские права.

Ключевые слова: *Ролан Барт, Джефф Райман, анализ текста, интернет-литература, авторство, новые медиа и коммуникации*